





William Shakespeare (1564-1616). From the statue by Louis François Roubiliac, the French sculptor, presented to the British Museum in 1779 by David Garrick, the English actor.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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SHAKESPEARE IN SCULPTURE

THE LIBRARY OF CONGRESS EXHIBIT
OF SHAKESPEARIANA

MITCHELL CARROLL

AN ever-increasing number of statue memorials, and a multitude of busts in bronze and silver, not to mention medallions and reliefs, attest the affectionate admiration of the world for its one universal genius and poet, the tercentenary of whose death we commemorate this year.

The life, works and personality of William Shakespeare are now awakening a widespread interest throughout the entire world of culture and dramatic art.

The United States has not been backward in doing him honor. Societies, clubs, dramatic organizations, schools, colleges, and libraries have celebrated, each in its own way, the great event in productions of Shakespeare's plays, pageants, festivals, recitals, speeches, or exhibits of rare treasures gathered from the rich stores accumulated in the passing years.

Notable among the last is the Library of Congress Exhibit of Shakespeariana. This has been viewed with absorbing interest not only by Washingtonians but also by the numberless visitors who flock to the Capital City during the spring months. Here are a number of books and prints selected with great care from the thousands of Shakespeare titles in the national collection.

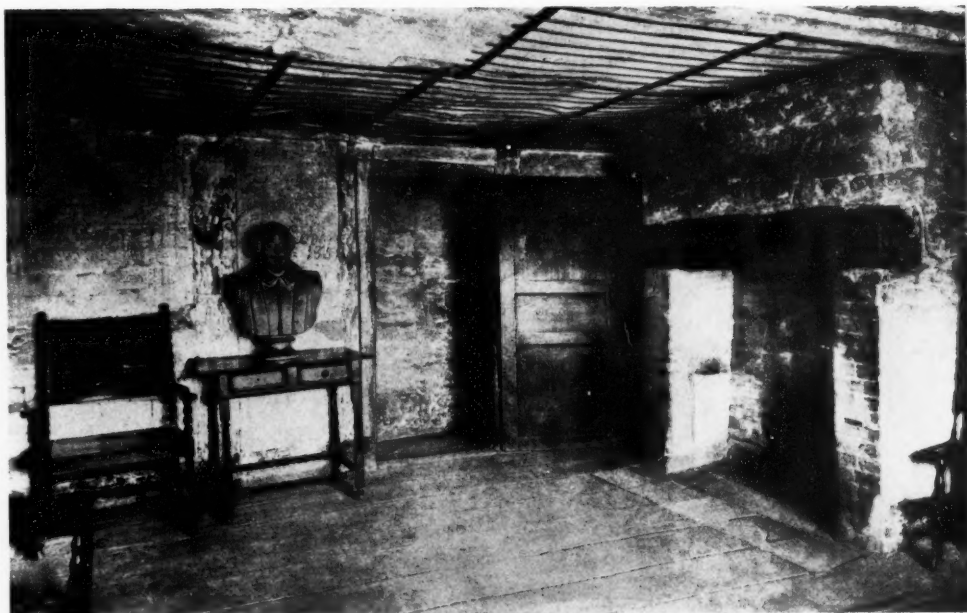
Among the works of most interest are the famous Sidney Lee facsimile of the first folio edition of 1623, and the originals of the second (1632), third (1662) and fourth (1685) folios of Shakespeare's works. There is also a splendid display of prints and photographs containing in various forms many interesting likenesses of the dramatist.

The whole field of Shakespeare portraiture is of interest to readers of ART AND ARCHAEOLOGY. Here we shall have to content ourselves, however, with



Stratford Bust and Monument—at Stratford-on-Avon. Before the Memorial Window to J. C. Halliwell-Phillips, an eminent Shakespearean student, put in place in 1891

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The room in which the poet was born, showing the bronze bust, after the Kasselstadt death mask, by William Page, an American sculptor.

pictures in typo-photogravure of the principal sculptured memorials found in the extensive collection of the Library of Congress.

The great authority on the portraits of Shakespeare is Mr. M. H. Spielmann, whose complete Shakespearian iconography has not yet been issued. He covers the ground concisely, however, with illustrations, in the eleventh edition of the *Encyclopaedia Britannica*, and to him, together with Sir Sidney Lee's *Life of William Shakespeare*, we are indebted for the facts in this brief sketch.

Spielmann says that only two portraits of Shakespeare can be accepted without question as authentic likenesses—the bust (really a half-length statue) with its structural wall monument (page 310) in the choir of Holy Trinity Church in Stratford-on-Avon, and the

copperplate engraved by Martin Droeshout, as frontispiece to the first Folio of Shakespeare's works, published in 1623, but first printed in the previous year.

The Stratford Church bust was the earlier of the two and may, therefore, be regarded as the earliest likeness of Shakespeare of which we have any knowledge.

The monument and bust were unveiled some time within six years after Shakespeare's death in 1616, as the bust is mentioned in the prefatory memorial lines by Leonard Digges, in the first folio. The design was executed by two tombmakers of the period, Garratt Johnson and Nicholas Stone. The bust was probably commissioned by the poet's son-in-law, Dr. John Hall, and must have been seen by, and likely enough had the approval of, Mrs.



William Shakespeare (1564-1616), by the French sculptor, Paul Fournier, erected in Paris in 1888, at the expense of an English admirer.

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Shakespeare, who lived until August, 1623. It is believed to have been modelled from either a life or death mask, and, however inartistic it may be, it must be regarded as a portrait and not an ideal representation. The bust is of soft stone, and was colored according to the custom of the day, color being used to supply effect and detail.

In 1793, Malone, the Shakespearian editor, induced the vicar of Stratford to have the monument painted white, and so it remained until 1861 when the white paint was removed and the original colors were restored by Simon Collins, a well-known picture restorer of London. The broad, long face, bald domed forehead and full cheeks somewhat belie the testimony of a contemporary that Shakespeare was "a handsome, well shap't man," but perhaps we can attribute the faults of the posthumous likeness to the lack of skill of the artisans rather than to any homeliness of features of the poet.

In 1758 Garrick commissioned Louis François Roubiliac, the French sculptor, who settled in London in 1730, to execute the statue of Shakespeare which is now in the British Museum (page 308). We have in this a most impressive portrait statue, representing the dramatist standing in deep meditation, with his left arm resting on a covered desk, and his right forefinger on his cheek.

Resemblances to the head of this statue have led critics to attribute to Roubiliac also the celebrated "D'Avenant Bust" of blackened terra-cotta in the possession of the Garrick Club. This fine work of art was discovered in 1848 bricked up in the old Duke's Theatre in Portugal Row, Lincoln's Inn Fields, which one hundred and eighty years before was D'Avenant's Theatre, but had since passed through many vicissitudes. The bust was modelled for Giffard, when



William Shakespeare (1564-1616), the bronze statue by Frederick MacMonnies, the American sculptor, now in the gallery of the reading room of the Library of Congress.

in charge of this theatre, by Roubiliac while engaged on Garrick's commission. The conception is very artistic, and the features are singularly attractive and intellectual.

Sir Joshua Reynolds is traditionally

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Shakespeare. Engraved by E. Stodart from the statue by J. Q. A. Ward, in Central Park, New York.

said to have made for Roubiliac's use a copy of the famous "Chandros" portrait, now in the National Portrait Gallery. This is the likeness that has made the most popular appeal and was held

in high esteem as far back as the end of the 17th Century. Its tradition, however, is unsatisfactory to Spielmann. The countenance is of Italian cast and the original is represented as wearing earrings, a fashion of the day we should hardly attribute to Shakespeare.

There are numerous sculptured memorials of Shakespeare in European lands of which we can mention only the most important. After Gerrard Johnson's bust no statuary portrait was executed until 1740, when the monument in the Poet's Corner of Westminster Abbey was set up by popular subscription under the leadership of the Earl of Burlington and the poet Pope. It was designed by William Kent, and modelled and sculptured by Peter Scheemakers. Walpole credits the incongruous features of the design to the former, and the excellent portraiture of the statue to the latter. It is interesting also as being the first sculptured memorial based on the Chandros portrait. Stratford-on-Avon very properly boasts the most elaborate and ambitious of all the more recent attempts to reconstitute the figure of Shakespeare in sculpture. This is the elaborate memorial group modelled and presented to Stratford in 1888, by Lord Ronald Sutherland Gower, which now stands in the Garden of the Shakespeare Memorial Theatre. The large seated figure of the dramatist is mounted on a great circular pedestal around which are arranged figures of four of Shakespeare's principal characters—Lady Macbeth, Hamlet, Prince Henry and Sir John Falstaff.

Also in a room of Shakespeare's house or birthplace (page 311) is a bronze bust by William Page, an American artist. It is said that the bust was made by him in preparation for a picture of the poet he wished to paint. He based his faith upon the so-called Kasselstadt Death

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"William Shakespeare (1564-1616)," by William Ordway Partridge of the American school, now in Lincoln Park, Chicago.

Mask, the authenticity of which is much disputed. As Page was no sculptor, it is not surprising that the bust is not more successful.

This double building really consists of a private residence purchased by the dramatist's father in 1556, and a shop or warehouse bought in 1575 and long known as the poet's birthplace. It became Shakespeare's property on his father's death in 1601. His mother occupied the house until her death in 1608. His sister, Mrs. Hart, was still living there in 1616 when Shakespeare died, to whom he bequeathed a life interest in the property at a nominal rental of one shilling.

Several statues of importance have been erected in other European countries. There is in Paris at the junction of the Boulevard Haussmann and the Avenue de Messine, the bronze statue of Shakespeare by M. Paul Fournier (page 312), the gift of an English resident, Mr. W. Knighton. In the public park at Weimar, a statue executed by Herr Otto Lessing was unveiled in April, 1904, under the auspices of the German Shakespeare Society. The translations of Schlegel and Tieck have made Shakespeare's plays as well known in Germany as in England or America, and the poet is held there in no less reverence than in English-speaking

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lands. A seated statue by the Danish sculptor, Luis Hasselriis, is to be seen in the drawing-room of the castle of Kronberg, where, according to Danish tradition, Shakespeare and his company acted for the King of Denmark. Verona, the home of the Montagues and Capulets, possesses a monument consisting of a bust of Shakespeare on a pedestal, on which are reliefs representing Juliet and other heroines. This monument was unveiled in October, 1910.

The United States, in the brief period of its history, has kept pace with the countries of Europe in its devoted study and admiration of Shakespeare and in sculptured memorials especially it has produced masterpieces by some of its greatest sculptors, which compare favorably with the best in other lands. In 1882, the standing marble statue by John Quincy Adams Ward was placed in Central Park, New York (page 314). It is an excellent example of idealized

portraiture based upon the features handed down in the various portraits, but seeking through them to give a conception of the sublime poetic genius of the great dramatist.

In 1888, the large seated statue by William Ordway Partridge was unveiled in Lincoln Park, Chicago (page 315), the city where recently the Baconian theory has received judicial endorsement, to the amazement of the rest of the world. The beholder is impressed by the strength and geniality of this idealized figure, an altogether satisfying representation of the creator of Hamlet and Macbeth, of Portia and Rosalind. In 1896 the very original bronze statue of Shakespeare by Frederick MacMonnies (page 313) was erected as one of the group of sculptures of the world's geniuses in the gallery around the reading-room of the Library of Congress.





The Famous Dresden Head of Athena

THE SCULPTOR MYRON IN THE LIGHT OF RECENT DISCOVERIES

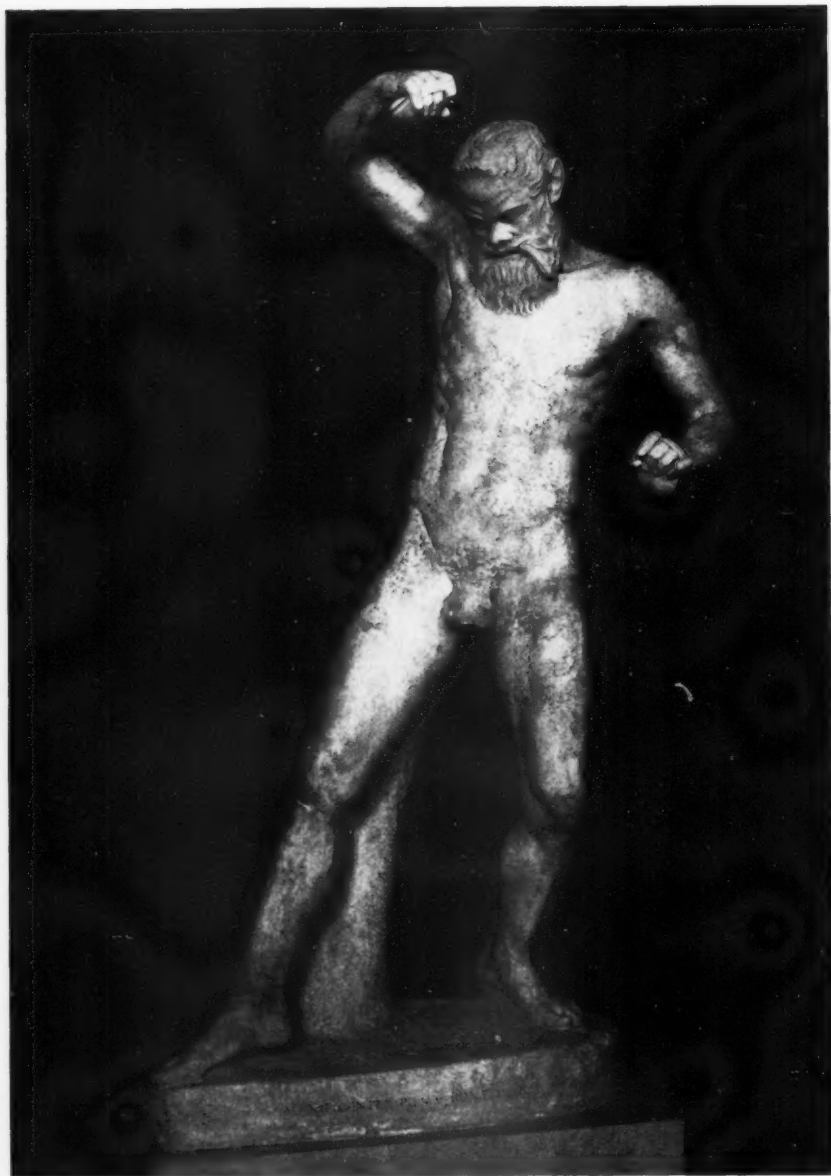
II—ATHENA AND MARSYAS

GEORGE H. CHASE

THE Discobolus, which was discussed in the last issue of ART AND ARCHAEOLOGY, is the most important work of Myron, and forms the best basis for an estimate of his skill. Next to it in importance (for modern critics, at least) comes the other work of this sculptor which can be identified in copies, the group representing Athena and Marsyas. Here, too, recent discoveries have added much to our knowledge.

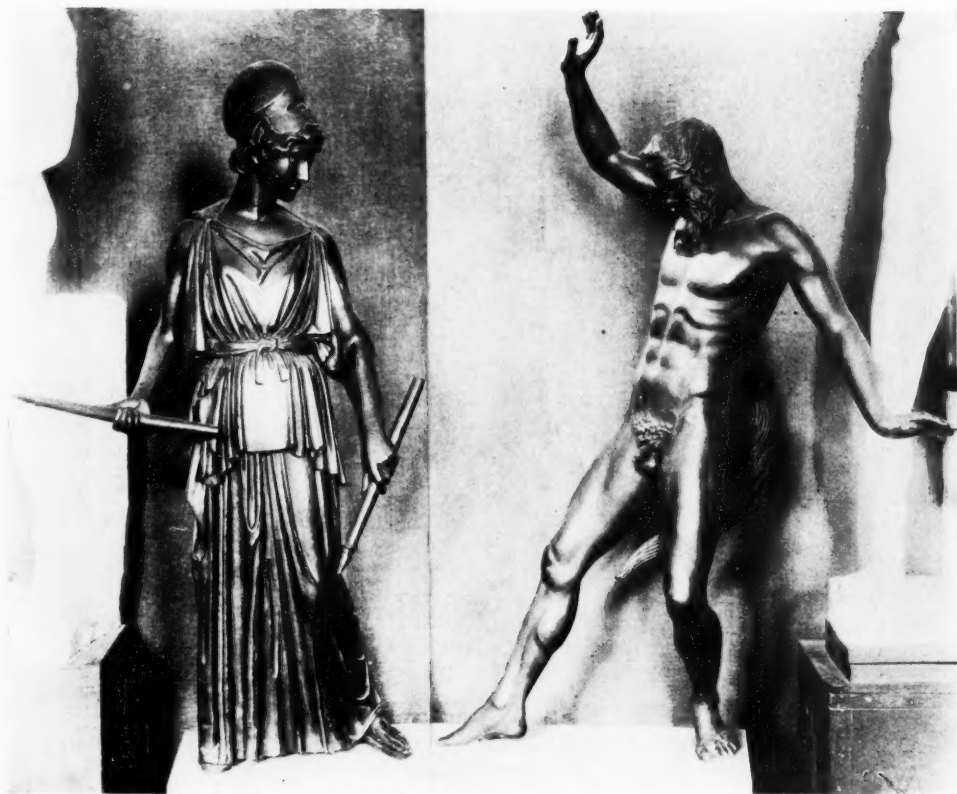
The basis of identification for this work of Myron is not quite so satisfactory as Lucian's description of the Discobolus. Pausanias, in his account of Athens, mentions among the monuments that were to be seen on the

Acropolis "an Athena striking Marsyas the Silenus, because he picked up the flutes (*i. e.*, the double flute, such as was used by the Greeks and the Romans), when the goddess wished them to be thrown away." Pausanias does not mention the author of the group, but Pliny, in a list of Myron's works, records what he calls "a Satyr gazing with wonder at the flutes and Athena." The subject is an unusual one, and it seems a reasonable inference that the two descriptions refer to the same work, especially as Myron appears to have worked largely in Athens, and possibly to have obtained Athenian citizenship. The identity of the works mentioned by



The Marble Statue of Marsyas, now in the Lateran Museum, Rome.

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Bulle's Reconstruction of the Athena and Marsyas Group at Würzburg.

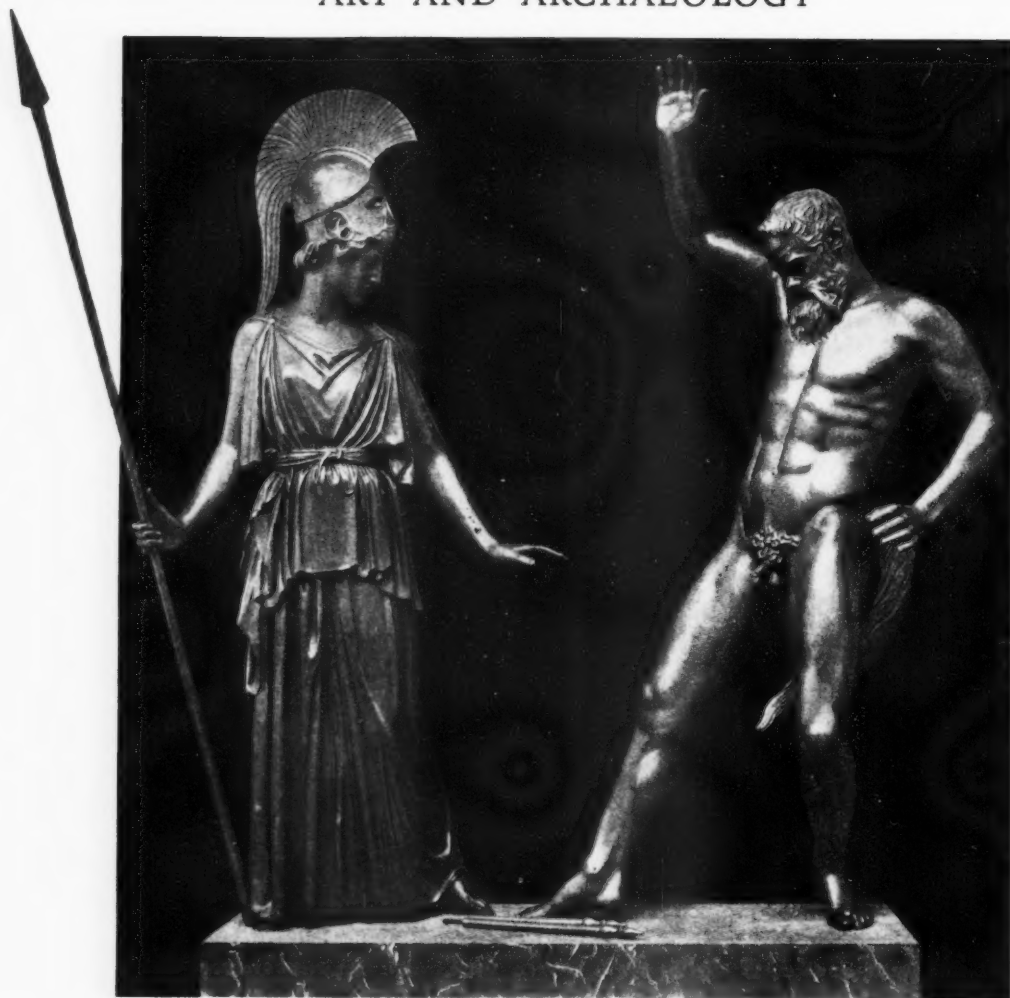
Pausanias and Pliny has usually been accepted without question by modern critics.

The myth which was represented by the group is one of the less familiar of those stories which the Greek imagination wove about the figures of the greater gods. The story told how Athena invented the flutes and played upon them at a banquet of the gods, only to be mocked at by Hera and Aphrodite, because the flutes distorted her face. So Athena went away and looked into a pool as she played. Then she saw that the goddesses had not mocked without reason, and throwing

the flutes away she pronounced a curse upon them, declaring that whoever picked them up should be severely punished. The curse fell upon Marsyas, who picked up the despised instruments and by much practice became so expert that he challenged Apollo to a contest in music. In this, naturally, he was beaten, and as a punishment for his presumption was flayed. His skin was hung up in a cave in Asia Minor and was believed to be the source of the river which bore his name.

This, then, is the literary tradition in regard to Athena and Marsyas and the group by Myron. On the monuments

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Athena and Marsyas, according to the new reconstruction made in the Royal Museum for casts of classical works in Munich, for the Municipal Museum in Stettin.

we find Athena and Marsyas several times represented together in such a way as to suggest that the figures are modelled on Myron's group. These reflections present many curious and interesting problems and show how freely Greek artists imitated famous models, without following them slavishly. Though the Marsyas is usually posed

in the same manner in the different reproductions, the Athena is of several different types and appears sometimes to reflect the statue by Myron, sometimes quite a different type, according to the whim of the artist. The most accurate reproduction of the Myronian group is commonly thought to be that which appears on several bronze coins

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of the time of the Emperor Hadrian. All the coins, unfortunately, are badly rubbed, so that details are unclear and reproductions from photographs are very unsatisfactory. A modern drawing of one of the coins shows what can be made out. Athena, characterized only by her helmet, stands rather stiffly in front view, her head turned towards Marsyas, whose semi-bestial character is indicated by his horse's tail, the common characteristic of the Sileni. He appears to be starting back in surprise, with right arm raised and left arm lowered.

Somewhat similar in character is a group on an Attic red-figured vase now preserved in Berlin. It is painted in the so-called "later fine style" and may be dated in the second half of the fifth century B. C. Here the Marsyas agrees fairly well with the type on the coin, though the left leg is differently placed, but the Athena seems entirely different. She is drawn in profile and characterized by a helmet with high crest and a spear. The flutes are actually falling to the ground (an utter impossibility, one would think, in a group in the round), but the painter has not indicated clearly whether he conceived them as having fallen from the hand of Athena or from the hand of Marsyas. The gaze of the Silenus is fixed intently on the flutes.

Finally a large marble vase now in the National Museum at Athens, commonly called the Finlay vase from the fact that it was once owned by the historian Finlay, is decorated with unfinished reliefs which at least represent the same subject as the coin-type and the painted vase. But the figure of Marsyas is reversed, so that his left arm is raised and his right arm lowered, and Athena carries a great shield and appears to move away towards the spectator's right.

All this, it is clear, forms only very unsatisfactory evidence; it leaves many points in doubt. What really was the type of the Athena? Where were the flutes in the original bronze group? Why should Pausanias say that Athena was striking Marsyas, when in two of the three reflections of the group she is standing quietly, and in the third is actually moving off? And why should Pausanias say that Marsyas "picked up the flutes when the goddess wished them to be thrown away"? So far as the last point is concerned, it has sometimes been answered that on the painted vase it is possible that Marsyas is conceived as having picked up the flutes and then dropped them at Athena's angry gesture. But in the original, which was surely not in relief but in the round, the flutes can hardly have been anywhere but on the ground, the position which is suggested by the gaze of Marsyas. And in regard to the discrepancies between Pausanias's account and the monuments in general, the simplest explanation is perhaps that Pausanias was trying, as he obviously tried in other cases, to tell the whole story of the group in a single sentence—a difficult task even for a much greater stylist than Pausanias—and sacrificed accuracy to this desire. It is, however, tempting to avoid a part of the difficulty by emending the text; by the insertion of a single letter it may be made to read, "Athena about to strike Marsyas the Silenus because he picked up the flutes when the goddess wished them to be thrown away." It is noteworthy that Pliny's description, "a satyr gazing with wonder at the flutes and Athena," applies well to all the monuments.

These, after all, are minor points, which might be discussed endlessly. The important fact is that we can gain from



A copy of Myron's famous Athena in the Museum at
Frankfort-am-Main



Bronze statuette in the British Museum. An adaptation of the
motive of Myron's Marsyas.

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these lesser monuments an idea of Myron's group which makes it possible to identify copies of the two principal figures in larger works. As long ago as 1858, a life-size copy of the Marsyas was recognized by the great German critic, Heinrich Brunn, in a marble statue found on the Esquiline Hill in 1823 and now in the Lateran Collection (page 318). The circumstances under which this statue came to light are interesting. Near it were found blocks of marble with saws still sticking in them, sand such as is used in cutting marble, and other statues, sure indications that here was located a sculptor's workshop for the making of copies of famous works, such as must have been plentiful in Imperial Rome. As an example of false restoration, too, the statue is not without interest. Both arms were broken off near the shoulders, so that the restorer, not unnaturally, thought the figure a dancing Silenus and restored it with castanets in the hands.

It is obvious at once that we are dealing with the work of a careful copyist. There is the same conscientious endeavor to show the roundness of the muscles, to render anatomical details in a broad, rather than in a detailed fashion, that appears in the Discobolus from Castel Porziano, and there is no room to doubt that the copy reproduces with considerable accuracy the original bronze of Myron. We see at once several qualities that remind us of the Discobolus. The pose at a moment of arrested motion, as the Silenus is stopped by the sudden gesture of the goddess, as if his legs would still go forward, but were pulled back by the motion of the upper body, recalls the attitude of the Discus-thrower; the careful study of the effect of this position, especially the rendering of the projecting ribs, shows a similar mastery of anatomical

knowledge; and the hair and beard, though they are worked out with somewhat more fullness than the hair of the Discobolus, still betray a certain archaism in their parallel zigzag grooves. One interesting point is the greater expressiveness of the face. The face of the Discus-thrower is quite impassive. The face of Marsyas certainly suggests astonishment and covetousness. The difference is not necessarily due to greater skill in one case than in the other. It merely illustrates the general principle, which can be tested in almost innumerable instances, that during the fifth century Greek sculptors usually gave more varied expression to the faces of satyrs and centaurs and other semi-bestial beings than they gave to the faces of gods and heroes and Greeks. Apparently, a calm and impassive countenance was looked upon as more fitting for the higher beings.

The Lateran Marsyas, then, has long been recognized as an excellent copy of the Marsyas of Myron. There are, too, some less important replicas. A marble head preserved in the famous Barracco Collection, which was recently given to the city of Rome by the founder of this collection, Barone Barracco, is from an even better copy than the Lateran statue, if we may judge by the rendering of the hair and the expressiveness of the face. A bronze statuette found at Patras and now in the British Museum (page 322) clearly is an adaptation of the motive of Myron's Marsyas, here used as a basis for a figure of a drunken Silenus.

Until quite lately this was all that was known of the Myronian group of Athena and Marsyas. All attempts to discover copies of the figure of the goddess had proved futile. In 1906, however, the same year that witnessed the discovery of the Castel Porziano Dis-

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cobolus, Ludwig Pollak, a German archaeologist living in Rome, found in a private house a life-size statue of Athena, which was said to have been discovered twenty-five years earlier in strengthening the foundations of a house on the Via Gregoriana. It had been kept by the owner of the land on which it was found and so had escaped the notice of critics. With the statue were preserved a right hand grasping a cylindrical object and fragments of one of the forearms. The head at once reminded Pollak of a head in Dresden (page 317) and the pose suggested an identification as the Athena of the Marsyas group. A photograph which Pollak sent to Paul Arndt at Munich suggested the same identification to that scholar, and Professor Furtwängler, to whom the photograph was also shown, agreed with the suggestion. Furtwängler further pointed out that a headless figure in the Louvre, which he himself had associated with Phidias, reproduced the same type, and he at once arranged with Johannes Sieveking, the Curator of the great collection of casts at Munich, to undertake a restoration of the group in plaster, using for the Athena casts of the figure in the Louvre and the Dresden head and supplying missing parts from the photograph of the statue in Rome.

Soon after this Bruno Sauer, another German critic, who had independently come to the conclusion that the figure in the Louvre represented the Athena of Myron, pointed out that other copies of the Athena exist, namely, a very similar statue in Madrid and a statue in Toulouse which comes from a less exact copy. In the same year that Sauer's discussion appeared (1908), a photograph of the whole group as restored at Munich was published (page 320). And finally, in 1909, Pollak published the

statue from Rome, which in the meantime had been bought for a new museum at Frankfurt-am-Main.

Since the statue from Rome was thus made known, discussions and proposals for its reconstruction and for the reconstruction of the group have followed one another with remarkable rapidity. These I shall not attempt to discuss. In spite of much debate a good deal still remains unsettled, especially the question of the exact action of the hands of Athena and whether the goddess carried a spear; and, if she did, just how it was held. Sieveking, who superintended the making of the first restoration (page 320), later argued that the goddess held a flute in each hand. Much depends on the fragments of the arm and hand and upon certain dowel holes in these fragments and in the right side of the figure. An interesting, but not altogether convincing, reconstruction, has been made at Würzburg by Heinrich Bulle (page 319).

All these are difficult and complicated questions, important for the exact understanding of the figure. But for our purpose, it is more important to inquire what the new Athena can teach us about Myron. It is obvious at once that the style agrees well, in general with what was known before. The pose, with all the weight on the right leg, the left bent at the knee and bearing no weight, is the favorite position for simple, free-standing figures during the fifth century. A "moment of arrested motion" is represented, but in this case the pose is not violent; perhaps for a goddess the sculptor thought the quieter effect more appropriate. The robe is treated in the large manner of the fifth century, with marked elimination of unnecessary details. It has not quite the freedom and life of the drapery of the female figures from the pediments

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of the Parthenon, but compares favorably with that of the sculptures from the temple of Zeus at Olympia, with which the group must be roughly contemporary. The folds over the left leg, especially, seem to be studied from life and suggest the striving for naturalism that has so often been noted as one of the marked traits of Myron's style. The same quality appears in a curious detail of the helmet; the leather lining, which is rarely represented in works of this period, here appears quite plainly in the eye-holes and about the lower edges, where it would be forced out by the pushing back of the helmet itself. The hair is treated in rope-like strands and shows once more the justice of the ancient criticism that the hair of Myron's figures was treated in a somewhat archaic manner. The face, though it conforms in general to the traditions of the time, with its regular features and perfect symmetry on either side of a median line, yet shows the strong naturalistic bent of Myron. The forehead is not modelled in the simple, sweeping curve that marks the majority of female heads of the fifth century, but exhibits more variety, especially in the parts above the brows; the line of the nose is not quite so straight as the typical fifth century profile, but forms a series of delicate curves; and the mouth, with its full lips, drawn down at the corners, as if to express the scorn which the goddess feels for a being who can admire the uncouth instrument she has rejected, shows more feeling than is usually expressed in the works of contemporary artists.

In all these details the originality of Myron is evident. But most remarkable of all is the conception of Athena which is here presented. This is not the warlike goddess, protectress of Athens, or the more peaceful patroness of the

arts. Myron's Athena, with her slender, undeveloped body, seems little more than a girl. In the absence of any external evidence it may be rash to attempt to determine the reasons which led the sculptor to represent the goddess in such an unusual manner, but one or two suggestions may not be out of place. It would seem as if he realized that for this story the ordinary types of Athena would be quite out of place. The great goddess of the Athenians could hardly be presented to the eyes of her worshippers engaged in so trivial an action as that which the myth demanded. The expression of anger and scorn, almost of petulance, which was doubtless a feature of the problem that attracted Myron, would not accord with the character of Athena as it was usually thought of by his Attic patrons. By representing her as very youthful, the sculptor avoided these difficulties. For the *young* Athena to turn in anger on the advancing Marsyas would not be inappropriate. Moreover, by so representing her, Myron gained a number of definite advantages. The contrast between the youthful divinity and the bearded Silenus is one of the most attractive features of the group. The power of the goddess is really emphasized by the suggestion that even as a girl she does not hesitate to rebuke uncouthness and lack of appreciation of what is fitting, in music as in all else. And surely the slender figure, with its more human quality, makes a more direct, and more powerful appeal to the imagination than many a more majestic statue. Even more than in the Discobolus, we see in the new Athena fresh proofs of the originality of Myron and understand better the high rank assigned him among the sculptors of Greece.

Harvard University



APOLLO

SCYTHIAN SLAVE

MARSYAS

Mantinean relief of Praxiteles in the National Museum at Athens, showing Apollo, the Scythian Slave and Marsyas. (See text, p. 319.)

THE PLAYING OF MARSYAS

(A FAUN'S ACCOUNT OF THE CONTEST BETWEEN THE
SATYR AND APOLLO)

ALACK! give way! Pan, Pan, I bring
thee news,—

Oh, sadder than the forest ever heard!
For Marsyas is no more, your joy is dead!

Now running through five green, bough-
shadowed miles,

I have not wet my lips in any brook,
Nor pried for honey in one hollow trunk,
Nor hearkened when the hamadryads called,
Although three times, at least, the wind has
flown

Heavy with laughter right across my path.
So far and fast I flew to tell thee, Pan,
That thou wilt never smile again to hear
Sweet pipings rising with the rising dawn,
Sweet pipings dying with the dying day,
For Marsyas is no more, your joy is dead!

Weep not for Marsyas now, an hour will come
For sorrow-piercing wail—another tree
Must be encircled when the hoofed beat
Shall make sad Rhythm on the sullen sod,
And I must teach you tears. Ah me! Ah me!

O Pan, it is the dark enormous oak
That leans with one foot on the sunny verge
Of that gloom-girdled lawn where dozy bees
String all the summer length of golden hours
On the unbroken murmur of their song.
'Twas there we met, and Marsyas played.

* * * * *
* * * * *

All at once

The Zenith lightened with the coming god
And there Apollo stood, and all the grass
Grew golden round his sandals.

Then, O Pan,
All things swam round me, but I heard a noise,
Two warring voices like two headlong streams,
Meeting and mingling in one mighty oath

To have their strife before the woods that day
And let the vanquished bide the victor's will.

So Marsyas climbed the cliff a little way
And found a jutting seat.

Long time he sat as if he only slept,
And quiet settled till no sound was heard
But one bold cricket piping in the leaves.

At first, far off, a billowy night-wind rose
And died away among the dreamy boughs.
How sweet it seemed to slumber, with the lids
Almost together,—just to see the light
And doubt if we were dreaming! Sweeter still
To be awakened when the waking birds
Sung all our eyes wide open, and the dawn
Shook all her flowers above us.

Rarest sport

Was on, that morning; there were hares to
rout,
And mushrooms, the white blossoms of the
dark,

To pelt the dryads; there were acorn-cups
With just a bright swallow of dew in each,
And hoard of golden honey in the heart
On the night-fallen oak.

That was a day

The forest-children doomed to endless mirth.
Still was the squirrel chiding; all day long
The frogs were clamorous in the plashy
swamp;

All day, above the height, the eagle flew
In screaming circles round her nest; far down,
A dark ravine sloped to the tangled East
Where tawny lions, treading to and fro,
Thundered; and ever as the day flew on
Faster and faster flew the merriment
Till all the woods were reeling in one dance
And every voice was music! That was when
The sun paused brightly over Pelion.

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But then the purple-shadowed Evening came
And all the forest ways grew pensive, hushed,
And all our musings grew a little sad,
But sweeter for the sadness,—ah, more sweet
Than maddest merry-making!

So again

Immortal Night came down; the billowy wind
Arose and died among the dreamy boughs;
And quiet settled till no sound was heard
But that bold cricket piping in the leaves.
Oh, all the forest folk were laughing then,
And Marsyas smiled.

Apollo sat apart

Under the oak and drew a golden thing
Out of his mantle, curved like the horns
The oxen wear; and it had strings that glanced
Like lines of sun-lit rain. He whispered it
And busied with the string till all was still,
And then the little wavelets of sweet sound
Ran from his finger-ends till every one
Was over-happy in his heart to call
The contest even. But 'twas not to be;
For the white lily of Apollo's throat
Grew a great rose of wrath. Now as he struck
The ringing chords he let his proud lips part.
As, when the first puff of the winter wind
Takes by the top our tallest mountain tree
And loosens all his leaves of ruddy gold,
One shower unintermitted falls and falls,
So fell in Phæbus' breath the golden words
Till Marsyas smiled no longer.

First he hymned

The untimed chaos and beginning dark,
And Fate before and midst and after all.
No curled-up worm escapes it; Zeus, all-feared,
Sceptred with lightning, is its loud-tongued
 slave,—
Eternal consequence the frame of things.
Then how the heavens emerged, the earth be-
 came;
Old starry legends of forgotten gods,
Defeated fames and unveiled virgin loves,

Ere Saturn's long-lost wars. And then he sang
What things he sees as he leans halfway o'er
Reining the horse of heaven. Far down, be-
 tween
Their flying, flashing hooves and the burning
 wheels,
He sees Olympus crowned with gleaming
 courts;
Temples and dwellings of wide-wandering men
Gray deserts drear and endless, glad, green
 woods;
And, rising on broad elbows, limbs outflung,
The river-bearing mountains, mighty-zoned;
Then coiling, blue-scaled ocean, verge of all.
O'erhead he sees the gold-winged swarming
 worlds;
He sees beyond the bourn of palest stars;
He sees the trail of every birth and death.—
Old Hades in the womb of maiden time;
Whatever was or is or is to be.

* * * * *

Marsyas' lips

Were white—he clutched the reed. The song-
 voiced said;
"Now I am going to my sun-bright house—
When I have flayed him here and hung the
 fell
Where all may see how fine a thing it is
To strive with the undying gods." He drew
Three long red osiers from the naiad's hands—
Quick to the shaggy oak he bound him fast.
I only lingered till the river of pain
Broke, the first ripple, over Marsyas' face—
Oh, keep us, keep us, Pan! The tale is told.
So the tale faltered to its tragic close.
But where Apollo hung the hairy fell
A river issued, and to deep-leaved boughs
Murmurs the Marsyan music evermore.

WENDELL PHILLIPS STAFFORD

From "Dorian Days"
Poems (1909), now out of print

THE RENAISSANCE IN SIENA

SIENESE PAINTING IN THE FOGG MUSEUM AT HARVARD UNIVERSITY

G. H. EDGELL

A paper read at the Fifth Annual Meeting of the College Art Association of America at Philadelphia, April 22, 1916

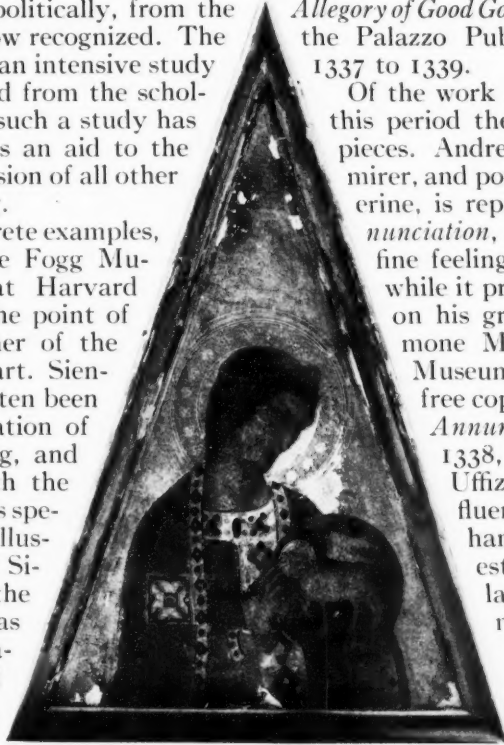
THE priority of the Sienese school of Painting in thirteenth century Italy is now admitted by scholars and critics. Its predominant influence throughout the peninsula, even in Florence, in the fourteenth century, and the delicacy and introspective charm of its art in the fifteenth century, when Siena had sunk low politically and was vainly seeking to shut herself off, artistically as well as politically, from the rest of Italy are now recognized. The school thus merits an intensive study for itself alone, and from the scholar's point of view such a study has additional value as an aid to the readier comprehension of all other schools of painting.

Turning to concrete examples, let us examine the Fogg Museum collection at Harvard University from the point of view of the teacher of the history of Sienese art. Sienese painting has often been called the culmination of Byzantine painting, and its connection with the art of Byzantium is specially close. To illustrate the source of Sienese inspiration the Fogg Museum has several pieces, notably a well preserved *Christ in Limbo*, probably of the

thirteenth century, and a small panel with many scenes, badly damaged but still earlier in date.

Coming to Siena's greatest period, the fourteenth century, the Museum has a work of one of the three great geniuses of the age. The small *St. Agnes* though but a pinnacle torn from a great altarpiece, is unquestionably the work of Ambrogio Lorenzetti, famous for his *Allegory of Good Government*, painted in the Palazzo Pubblico in Siena from 1337 to 1339.

Of the work of the minor men of this period there are a number of pieces. Andrea Vanni, friend, admirer, and portraitist of St. Catherine, is represented by an *Annunciation*, which reveals his fine feeling and delicate color, while it proves his dependence on his great predecessor, Simone Martini. The Fogg Museum work is almost a free copy of Simone's great *Annunciation*, painted in 1338, and now in the Uffizi Gallery. The influence, if not the actual hand of another interesting painter of the late middle ages, Barna, decorator of the Collegiata at San Gimignano, is shown in a small painting of *Christ*





The Annunciation, by Simone Martini, in the Uffizi Gallery, Florence.

ART AND ARCHAEOLOGY

Entrusting His Mother to St. John, indefinitely loaned to the Museum. On the back of this panel, apparently by a different hand, is an *Entombment*, reminiscent alike of Duccio and Pietro Lorenzetti, but badly repainted.

One of the most powerful painters of the very end of the middle ages in Siena was Taddeo Bartoli. Historically this artist is specially important for his influence on other schools of painting in Italy. To represent his art the Museum owns a *Madonna*, painted in 1418, a large work in fine preservation, which recalls the artist's great altarpiece painted in Perugia fifteen years earlier.

Meanwhile the strong influence of Sienese painting on the fourteenth century art of Florence is attested by a number of paintings. One, a small panel with many scenes, recently identified as a work of Jacopo di Cione, the brother of Orcagna, deserves special mention. The types are very Sienese and the glowing color is a reflection of Simone Martini at his best.

The Museum also owns two monumental works by the later Florentine, Spinello Aretino, who worked at Siena, and, in later life, thought and painted almost as a Sienese.

Passing on to the Renaissance we find the most powerful personality of the Early Renaissance, Stefano di Giovanni, called Sassetta, represented by one of the master's most perfect creations. The recently acquired *Christ in Limbo* recalls in color, line, composition and feeling the best work of Simone Martini. It is in a perfect state of preservation, and, tiny as it is, illustrates practically all the essentials of the painting of Siena.

From Sassetta Renaissance painting in Siena radiated, as it were, fanwise, to a score of artists, each with a strong individuality but all with clearly de-



Madonna, by Taddeo Bartoli, in the Fogg Museum, Cambridge.

fined Sienese aloofness from the other schools of contemporary Italy. One of the most interesting of these was Giovanni di Paolo, an uneven painter capable of great delicacy and great coarseness. His art is reflected in a rugged *St. John the Baptist*, crude in execution but virile in presentation, recently acquired by the assistant director.

The tutelary genius of the later



Madonna and Saints, by Taddeo Bartoli, in the Fogg Museum, Cambridge.



Christ in Limbo, by Sassetta, in the Fogg Museum, Cambridge.



St. Jerome, by Matteo di Giovanni, in the Fogg Museum, Cambridge.



Madonna, by Francesco di Giorgio, in the Fogg Museum, Cambridge.



The Slaughter of the Innocents, by Matteo di Giovanni, in the Church of St. Agostino, Siena.

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Renaissance in Siena was, however, Matteo di Giovanni. This artist, born at Borgo San Sepolcro and influenced by the great Umbrian Pier de' Franceschi, became the most typical Siennese painter of the fifteenth century, and at the same time transcended his merely Siennese contemporaries. The Fogg Museum is fortunate in owning an important panel by him, a *St. Jerome*, signed and dated 1482. The work reveals a knowledge of Florentine technique and in the careful rendering of detail suggests the influence of Flemish art which was then creeping into Italy. Its date is interesting since it belongs to the period when the artist was painting his several compositions of the *Slaughter of the Innocents*, powerful works inspired by accounts of the sack of Otranto by the Turks in 1480. Before such a work the student can easily see that Matteo deserves his title of the most progressive painter of the Siennese Renaissance.

Perhaps the most interesting contemporary of Matteo was Francesco di Giorgio, painter, sculptor, architect and engineer. Stern as was the architecture designed by this man, his painting was always marked by charm and delicate fantasy. In the Fogg Museum he is represented by a *Madonna* very close in type and feeling to two in the Siennese Academy. The work also reflects very closely the style of Francesco's gifted co-worker, Neroccio di Landi.

One of the largest paintings in the Museum is a *Madonna and Saints* by Benvenuto di Giovanni, pupil of Vecchietta. This artist represented the lighter side of Siennese Renaissance painting. His types are childish, his expression naive, and his colors, until his later life, fresh and clear. The Fogg Museum *Madonna*, painted probably in the late eighties of the fifteenth century, shows the artist's style at his ma-

turity, yet before he adopted the sooty color scheme which marred his later work. It is distinctly reminiscent of the monumental altarpiece painted by the artist in 1571, and now in the Academy in Siena. Benvenuto had a son, Girolamo, who continued his father's art, though in a weaker and heavier manner. By Girolamo the Museum has an amusing little panel representing an unidentifiable Miracle from the Life of St. Catherine. Technically the work is poor, but it is interesting as an example of the style of a Siennese artist who was active mainly in the sixteenth century.

In only one phase of Siennese painting—if indeed it be called Siennese painting—is the Fogg Museum weak. It has no example of the work of the late painters who imitated foreigners so slavishly that only their provenience entitled them to be classed as Siennese. Pintoricchio's work in the Piccolomini Library in the early sixteenth century produced a host of imitators. Later Peruzzi, a Siennese, imitated Raphael so closely that he was merely Raphael-esque. At the same time the Lombard Sodoma, imitator of Leonardo, established himself in Siena and is frequently classified as Siennese. It is unfortunate from the teacher's point of view that the Fogg Museum has no painting by any of these, but if there must be a gap this is the least harmful one, for the chief importance of these men historically lies in the fact that their art was essentially non-Siennese in character.

The Fogg Museum thus possesses an unusually representative collection to illustrate the development of the Siennese school. The acquisition of the works was not wholly according to a deliberate scheme. Museums must buy when opportunity presents itself, and cannot select just the material they

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need, but the desirability of concentrating on a single group of painters has always been one of the aims of the directors. The result is a collection of paintings fine individually but finer as a coherent group. Meanwhile the teacher of the history of art has illustrative material for an exhaustive study of one school, from which, by analogy, he can more easily go on to teach the history of other schools.

The Sienese paintings in the Fogg Museum thus prove the value to the teacher of thoughtful concentration on a field not too broad by the directorate

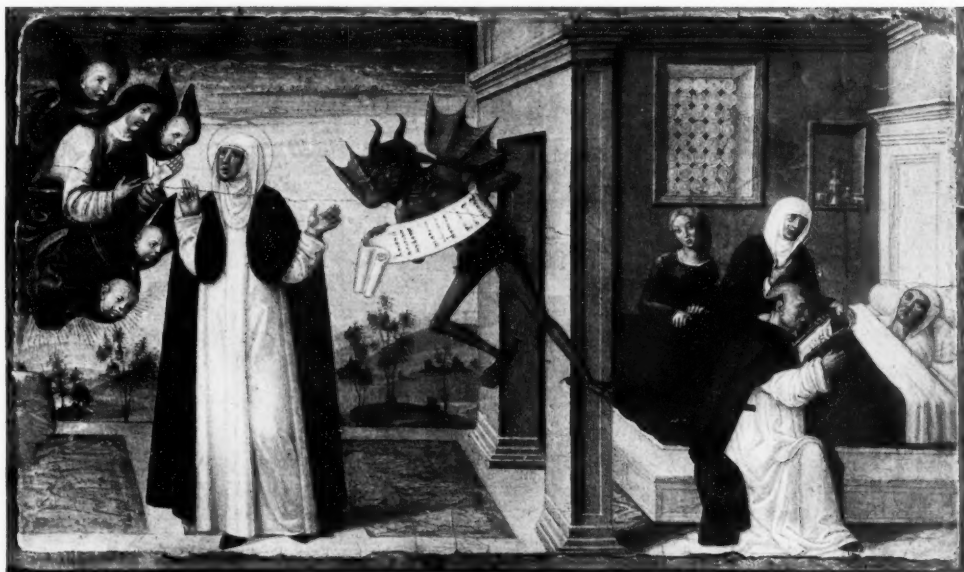
of a museum, forced by tradition and environment to be the working laboratory of the student of the history of art.

The problems which confront the director of a university museum are apt to differ from those of the director of a municipal or national institution. Connection with a university brings disadvantages as well as advantages. The university museum is, after all, but a part of an institution, not its whole. Its means are cramped and its individuality merged in the greater institution under whose ægis it is run. Its appeal is perforce made to a narrower public,



Madonna and Saints, by Benvenuto di Giovanni, in the Fogg Museum, Cambridge.

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Miracle from the Life of St. Catherine, by Girolamo di Benvenuto.

and it shapes its policy to meet the demand not so much of the general public as of the student.

The director of the university museum is inclined, therefore, to keep two ends constantly in view, following the lines of distribution and concentration. He seeks on the one hand to have the collection display specimens of as many phases of arts as possible, and on the other to illustrate as fully as possible some one of these many phases.

Realizing the impossibility of successful competition in all fields with the heavily endowed municipal and national museums he adopts the motto so popular now among institutions of learning, "a little of everything, and one thing well." An optimistic director

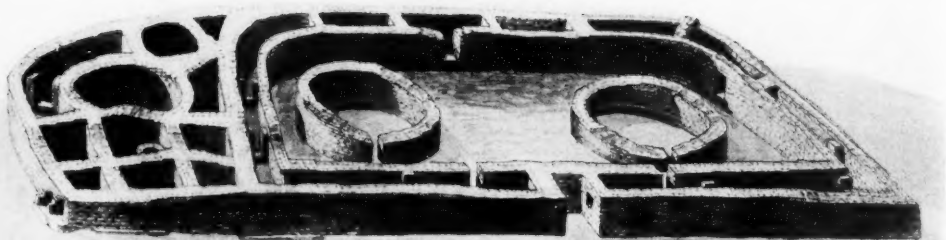
will change the last phrase to "one or more things well"; but his procedure will be the same.

Consciously or unconsciously the Fogg Art Museum of Harvard University has been developed along these lines. The collection includes reproductions and originals, works of painting, sculpture, and the minor arts, works of oriental as well as occidental art, and works from the classic, mediæval, Renaissance, and modern periods. Certain phases of art are, however, strongly emphasized in the collection, and perhaps most comprehensively illustrated of all is the work of the mediæval and Renaissance painters of Siena here briefly considered.

Harvard University



A Sun Temple recently excavated in Mesa Verde National Park, Colorado.



A bird's-eye view of the ruins, looking northeast.

A SUN TEMPLE IN THE MESA VERDE NATIONAL PARK

J. WALTER FEWKES

THE Mesa Verde National Park is situated in Southwestern Colorado, and was set aside from the Ute Reservation in order to preserve the prehistoric antiquities it contains. The Mesa Verde differs from other parks in that it adds to marvelous scenic beauty many prehistoric buildings, situated in the numerous caves of the deep canyons, by which it is penetrated. Before their protection by the Government these relics of prehistoric times had been so vandalized, that many of their walls had fallen into piles of stones. When the Mesa Verde was made a National Park it was placed in the charge of a Superintendent to whom was allotted not only the care of the ruins but also an appropriation to construct roads leading to these ruins, in order to make them more accessible. Up to the year 1910 the only approach to the mesa was by horse trails, difficult of access, and so fatiguing that few visitors made the trip. Before the road was built not more than 100 people visited the mesa annually, the knowl-

edge of its antiquities being limited to the adjoining states. Since its construction the number of visitors has increased year by year, and in the past summer (1915) over 1200 people inspected the antiquities of the Park. The scientific exploration of the cliff-houses has kept pace with this increasing interest to which it has largely contributed. It is recognized that the highest educational value of the ruins can best be served by uncovering and repairing their buried walls. This work was done under the direction of the Secretary of the Smithsonian Institution at the request of the Secretary of the Interior.

When we remember that practically the great cliff-houses of the Park were discovered in 1883, and consider the great difficulties of reaching them through the rugged canyons, a widespread ignorance of them is not astonishing. There still remain many canyons of the Park containing cliff dwellings which await exploration. It has been computed that there are over 300 ruined buildings on the Mesa Verde National

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Park, of which not more than 100 are known to science, while a still smaller number have been actually described.

One center of this prehistoric life on the Park, and that which contains some of the largest monuments, is the neighborhood of Cliff Palace, the largest cliff-house in the United States. The three cliff dwellings—Cliff Palace, Spruce-Tree House and Balcony House—are situated in this region. These three ruins belong to the same type, although differing somewhat in number and disposition of rooms, and minor architectural details. The first mentioned is the type ruin of cliff-house culture, so far as we may judge from architectural features.

It is evident, however, to all that Spruce-Tree House is not the only type of ruin on the Park. On top of the

mesa there are mounds of artificially worked stones, often hidden in dense groves of cedar trees which cover buildings radically different in position and shape from cliff-houses. They belong to another type. It is necessary before we can form an adequate idea of the culture of the prehistoric people, who long before the coming of the whites lived in this region, to know something of the character of this type. Definite data regarding it were brought to light in the past summer of 1915 by the excavation and repair of one of these mounds. The mound chosen was a pile of stones covered with trees and bushes on the point of Chapin Mesa opposite Cliff Palace. It is now a building (page 340), the bounding walls of which, rising in places to the height of nearly twelve feet, are semi-circular, measur-



The west rooms of the original building.

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The west end of the Plaza.

ing 122 feet in length. The walls are massive, constructed of hewn stones; the masonry showing an efficiency in handling building material unusual in prehistoric architecture. They average four feet in thickness, and consist of a core of broken stone, faced on inner and outer surfaces with fine masonry, upon the surface of which the marks made by the stone implements with which they were fashioned into shape are still visible. The component stones were set in clay mortar by human hands without trowels, the marks of the fingers of prehistoric builders in the clay being still visible.

One of the unique features of the masonry of Sun Temple is the presence of incised geometric figures on the stones. These designs are identical with those found on pottery from the neighboring cliff dwellings, and are regarded as the first steps in the decoration of the

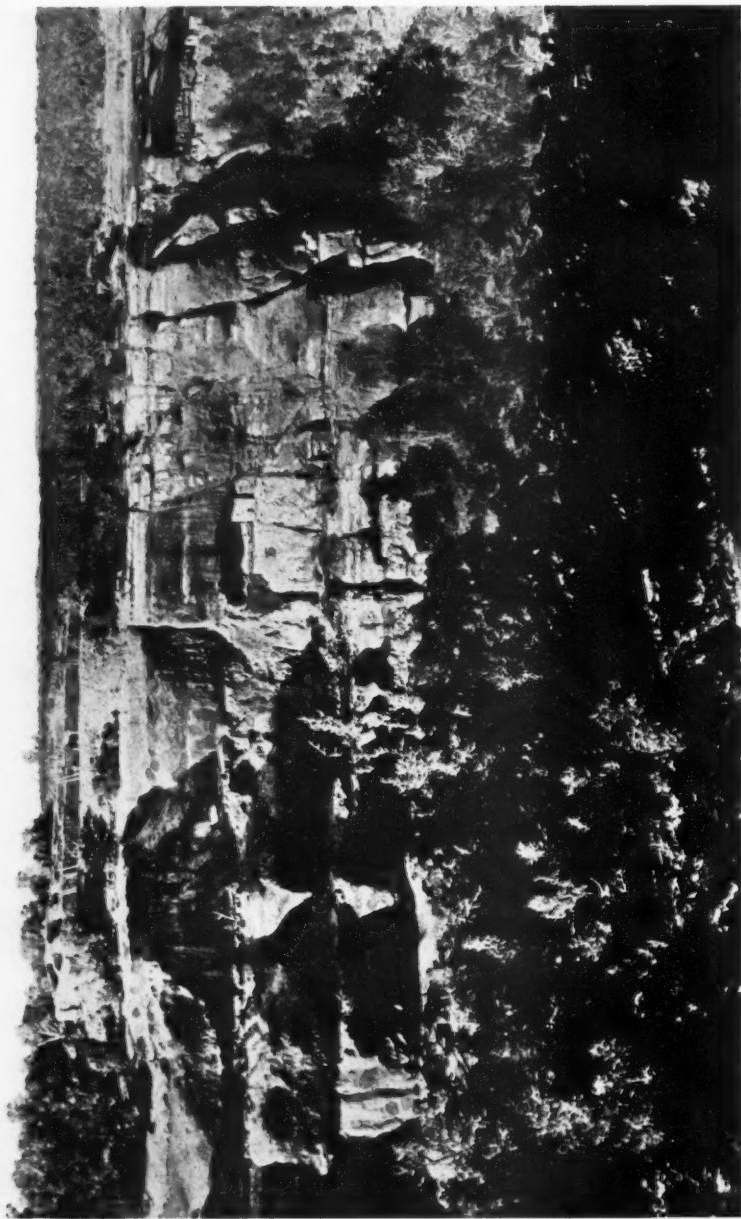
walls by sculpture, an art which reached such a high development in the temples of Mexico and Central America.

It is evident from the amount of material that has fallen into the rooms and around their walls that the building was formerly much higher than at the present day. It has been estimated that when it was deserted by the builders, the walls rose six feet above their altitude, but it is impossible to tell how many more feet the builders intended to add.

The accompanying figure (page 341) shows a general bird's-eye view of this ruin after its wall had been excavated, and also the cement introduced on their tops to prevent damage by the elements.

AGE, BUILDERS, AND USES OF THE NEW BUILDING

We could hardly be able to give an appropriate name to the mysterious



Sun Temple from a point across the Fewkes Canyon, showing Cliff Palace at the extreme right.

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building without interpreting the data above mentioned. Three questions naturally occur to those seeing this building for the first time: How old is the structure? A wholly satisfactory answer to this question is not possible, but we are not, however, fully in the dark as to its chronology, for we have the means of determining how many centuries have transpired since the mound was formed. A cedar tree growing on top of the highest wall had 360 annual rings, according to a competent authority, Mr. Gordon Parker, Superintendent of the Montezuma Forest Reserve. This tree began to sprout shortly after 1540, the date at which the history of New Mexico began. We are dealing, therefore, with a prehistoric building. How much time elapsed between the laying of the foundation-stones and the time the tops of walls fell to form a mound twelve feet high no one can tell; although it is estimated that the debris accumulated from fallen walls would take about two centuries to accumulate.

The identity of the builders is equally mysterious. Its architecture is so different from that of any known cliff dwelling, yet there exists so many marked resemblances between the masonry of the building on the top of the mesa and those in the neighboring caves, that there is little doubt that one and the same race constructed both types of building (page 344).

A third and perhaps more important question in determining the name is, What was the purpose of the building? What reason led the cliff dwellers to construct in this prominent position a building with masonry like their own but so different in form?

An answer to this question leads us into theoretical explanations, but we are not wholly without a guide, being aided by a knowledge of the life of the

modern Pueblos, especially the Hopi, the least modified survivors of all the house-building Indians of the Southwest. The answer that it was constructed for a habitation, like all those we find scattered throughout our Southwest, would appear to be the most natural, but a study of the character of the walls and enclosed chambers reveals the fact that they show no likeness to those of a pueblo dwelling. The rooms have not the usual size, shape, or dimensions of living-rooms; three of the largest are circular in form like kivas or ceremonial rooms of a modern pueblo; the others are without evidences of former occupancy. No pottery or objects which could serve for utilitarian purposes were found; no piles of debris mark refuse places generally surrounding the walls of dwellings; there are no evidences of skeletons of the dead so often found under the floors of rooms. It might of course be objected that the building was never finished and therefore that these or like remains could not be expected; but even then the absence of windows, and roofs, the want of fire-places, failure of doors for entrance and exit remain to be explained. All the known features strengthen the belief that it was never intended for a habitation. Other theories of its use have been suggested. Its natural position suggests a fortification, and the building would seem to be admirably shaped for storage or a granary, but both these explanations are unsatisfactory.

There can be no doubt that the circular rooms (page 341) are ceremonial in nature, and their relative size and importance in the whole structure add weight to the belief that it was a religious building. The ground plan shows a unity of construction rarely found in southwestern ruins, and indicates that workmen of many clans participated in

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its construction. A large number of masons imply a union of many different clans, actuated by a common purpose, and indirectly a higher social organization than that characteristic of a pueblo. A building wholly given up to ceremonies is a temple.

Perhaps the feature which has had more weight than any other characteristic in an interpretation of the meaning of this building is a symbol existing on the upper surface of one of the corner-stones. This object is enclosed on north, south and east sides by walls, but is open on the west. The figure on top of the stone enclosed in this way is the leaf of a fossil palm of the Cretaceous period, and as a symbol is supposed to represent the sun, which plays such an important rôle in the sky god worship of modern Pueblos. It would appear, then, that the rock upon which this fossil is found was, in early prehistoric times, a shrine, connected with solar or sky god worship, long before it became the corner-stone of a temple, and was frequented by the priests of the neighboring cliff-houses in their worship of the rain god, who made the corn germinate and watered its growing plants. Later in time, but long before the recorded history of Colorado began, a building was constructed about this shrine; the stone with the fossil palm leaf became the corner-stone of a large building, which on account of the resemblance of the symbol to the sun is called Sun Temple. A comparison of the architecture of this building with

other prehistoric ruins in Colorado also reveals the fact, although it is the first of its kind yet discovered, that it has relationships with smaller buildings called towers situated in the McElmo and Mancos canyons. These towers, whose use has been enigmatical, are in reality ceremonial rooms of a circular type called kivas, differing from similar rooms in the cliff dwellings of the Mesa Verde in the absence of a vaulted roof, shown by the absence of pilasters for its support.

The field work on the Mesa Verde last summer revealed the fact that the inhabitants of the cliff dwellings constructed an especial building for their religious services in prehistoric times. This discovery enlarges our ideas of the religious culture, as well as the sociology, of these people. A people who built a temple for worship had a high culture, and we have reason to believe they were in a religious development in advance of the Pueblos, who were discovered by Coronado in 1540. The existing legends of the Pueblos speak of their descent from people inhabiting villages of the north, and it is probable that those legends refer to a former life in the cliffs. These legends have been greatly modified and have lost their value in details, but even this granted the main fact of the direction from which they came may be regarded as historically accurate. The original home of the Pueblos was situated in the caves of the Mesa Verde and neighboring canyons.

Smithsonian Institution

A NOTE ON TREE DRAWING

ALFRED M. BROOKS

TO enclose, by means of line, such shapes as shall describe objects, and their relative size, accurately, is to draw well. It is in fact to draw better than most artists, and almost as well as the camera. So to delineate foliage masses and branch structure that everything portrayed shall be true to the model, and of right relative size, is to draw trees well. The man who draws thus well is as much concerned with the spaces of background surrounding his foliage masses and branch structure as with the objects themselves. In other words, a good draughtsman thinks as much of the voids as of the solids, and knows that there is as much beauty and power in one as in the other, better illustration of which could not be cited than the works of the Japanese or Whistler. But, at this point, some one may object that nature is not as simple as is implied by what has just been said; that trees are rarely set up one by one against a plain background, blue sky, for example, and not overlapped. This is true, for trees are usually seen standing against a background of many planes—other nearby trees, distant forest, hills, and often clouded skies. The result is apparent confusion. There is no focus of interest, no main direction given to the mind through the eye; endless detail, perhaps all lovely, but no dominant beauty; only bewilderment. And what is true of reality in this regard is true of merely good, in sense of accurate, drawing, and truer still of the photograph.

But when we begin to think about it we realize that all this seeming confusion is not confusion at all. It is not

confusion because it is governed by unvarying law and depends upon unchanging modes of natural procedure, in the same way that every tree of the elm kind, or the fir kind, continues to be made after its own sort. And, no less, every leaf and every needle. What we take to be confusion is in truth infinite complexity. Two cogwheels turning, look simple. Twenty such wheels turning, look confused. In both cases, however, there is a simplicity of underlying order based on an unchanging principle. It is increase of number that makes for the appearance of confusion. Raise twenty to infinity, and change the cogs and wheels to boughs, leaves and needles, branch structure and foliage masses, and it becomes easy to understand how the works of nature appear as confusion when they are, in fact, works of infinite order, though infinitely complex.

The difference between good tree drawing, and transcendent, hinges wholly upon an artist's comprehension of nature's order, and the degree of his faith in and respect for that order. Her basic, everlasting order, her changeless courses, when it comes to art, have their analogy in what is called design. It is design alone that can lift drawing, tree drawing or any other, from the plain of good to the peak of transcendence. Good tree drawing as I have defined it, and I would emphasize its rarity, is camera-minded, whereas transcendent tree drawing, Titian's, Rembrandt's, Turner's and Corot's, is creative-minded. Beneath what looks so natural, as in Turner's "*Æsacus and Hesperie*" (page 349), there is always an orderly framework or pattern of constructive



Æscus and Hesperie—without the leaves.



Esacus and Hesperie—the etching by J. W. M. Turner.



Cottage on a wooded hill—without the leaves.



Cottage on a wooded hill—the etching by Ruisdael.

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lines (page 348), which, put there consciously, unconsciously affects the beholder with the same reverent and delighted feeling, close kin to worship, that he has when he looks on nature in all her infinite dispensations. Such a man bows before the infinite, and, in bowing, does that infinite the supreme reverence of recognizing it as order, the reverse of all confusion. He knows that there is no incompatibility between simple and complex. He knows that each is arch enemy of disorder. And then he makes his drawing, his finite representation of an infinite subject, forest or single tree, in such a manner as shall declare the glory of infinite creation by ordering his finite creation—no longer a camera-like copy, but rather an intelligent, affectionate shorthand record—by ordering his finite creation after that which is infinite. None save God and the poet deserve the name of creator, said Tasso.

Now, in Ruisdael's landscape (page 351), we have a fine illustration of good but not, as in Turner's, of transcendent

drawing. And this is so because Ruisdael did not incorporate into his drawing, because he did not feel it, the divinity of order (page 351), underlying the outward appearance of confusion among his trees, near and distant, erect and fallen, whereas Turner, in a curiously identical subject, did. Compare their skeletons, the designs of each (pages 348, 350), and we shall soon discover the meaning of simplicity, complexity and confusion in such connection as well as the good and harm of them to art.

Blake said, "I question not my corporeal eye any more than I would question a window concerning a sight. I look through it and not with it." This Ruisdael drawing and all other good drawings of the same sort are the answer of him who questions his corporeal eye, or, to be modern, relies upon his camera. Turner's "Æsacus and Hesperie" is the answer of him who looks through his eye, and therefore merits the name "creator"; whose work is truly divine.

University of Indiana



STATUES IN WASHINGTON AND POWER PLANT VS ART COMMISSION

A FANTASY

PAUL W. BARTLETT

*Address by Mr. Bartlett before the meeting of
the American Federation of Arts, May 18, 1916*

I WANT to confide to you that I am very fond of fishing, I like a shady spot and a quiet stream; I like carelessly to watch the slowly moving cork and see it bob up and down; I like to be able to survey the landscape and enjoy the changing moods of the passing day.

All these charming and subtle influences of Nature help to clarify one's thoughts. Thus, I have often been enabled to visualize and solve problems which had proved obdurate under ordinary conditions.

I have discovered on the borders of the Potomac, and not far from here, a snug and peaceful corner of this kind, and there, from time to time, I spend a morning or an afternoon.

I went there the other day, and, after having established myself comfortably, I baited my hook and began to fish.

My thoughts, however, wandered very soon, and little by little, influenced no doubt by the remembrance of Glenn Brown's illuminating drawings, the important and local artistic question of the day became preeminent in my mind. I mean the "Mall and the Smokestacks!"

I thought and mused awhile, but finally, quite forgetting that only the foundations of the chimneys were in order, I said to myself, "I must see how they look." Thereupon, after having firmly anchored my rod, I walked a

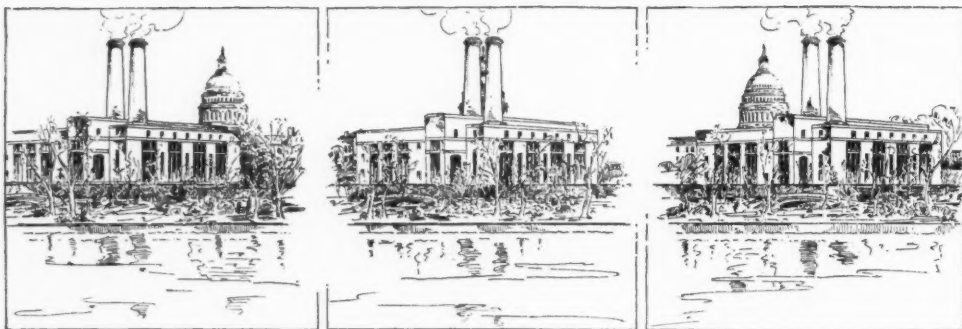
few steps toward the Mall, looked in the direction of the east, where I might expect to see the chimneys—and there—oh! wonder, there the chimneys were! looming up high next to the Washington Monument, ugly in form and color, and belching forth huge columns of smoke.

I understood, then, why the air was so dull and heavy! I had been told that we were to have only two smokestacks. But now I counted many more, all active.

I was so profoundly interested that I forgot entirely my feelings of surprise. I took a few steps to the left, and behold! the Mall itself was changed, the Mall was finished! Splendid buildings stood in stately array on each side of the Mall, from the Monument to the Capitol, and again from the Monument to the Lincoln Memorial. The center of the Mall was one great princely garden, carefully planned, and decorated with magnificent fountains and cascades, which were in their turn framed in by gorgeous masses of flowers and shrubs. Clumps of trees were cunningly distributed here and there, and great lagoons reflected the sky and enhanced thereby the grandeur of the general effect.

I was now alive with interest and curiosity. I forgot my rod and my quiet little corner. "I must see it all," I muttered, and I walked slowly towards the Lincoln Memorial. That was finished too! I mounted the steps of the

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Smokestacks in transit across the dome of the Capitol. A charming view from Potomac Park of one of the world's most beautiful domes destroyed by the proposed government power plant.

Memorial, and from this point of vantage the view was, indeed, grandiose and touching.

I will not say that it was finer than the vista one admires in Paris, from the Court of the Louvre up the Champs Elysées to the Arch of Triumph—No! It was different, both in effect and symbolism. The Palace of the Louvre stands there at the eastern end of the vista—a symbol of the past, a reminder of the power of the kings of France. Its splendor and beauty all devoted now to art—from the Louvre one sees at the other end of the vista, and on the crest of the hill, the Arch of Triumph, the symbol of the Love of Might.

Here in the Mall, I was standing on the steps of the Memorial to the great American whose name means to us Wisdom and Justice, and there, in the distance, on the hill, the majesty of the great dome of the Temple of Democracy fittingly ended the vista and the Washington Monument dominated,—I mean, would have dominated the scene, if at that moment great clouds and streamers of smoke had not marred the effect and effectively screened the Monument and Capitol from view!

I noticed then that the buildings had once been white, and that they were

now black and grimy with spots of white according to the fancy of the wind and rain, and the statues not directly connected with the fountains were a "perfect sight." I turned away indignant, at these evidences of the war between commercialism and art, and I crossed the bridge to Arlington. I did not marvel that the bridge was there, I was now in such a state of mind that I accepted everything as a matter of fact!

I followed a great road which led me to the new grand amphitheatre. I recognized it as I had seen the plans in the office of the architect, Thomas Hastings.

It was really grand, and some great ceremony was in full swing. An orator was addressing a great assemblage of people. But I noticed that the speaker paused very often to wipe his face. Then I noticed that the people in the audience were also very busy with their handkerchiefs. I approached nearer, I put my own hand to my face and I understood. The wind was now from the east, and they were all trying to wipe the soot away! I left the scene with a smile of disgust. "How long will these persecuted people stand it?" I thought!

On my way back I noticed to the left a great gate. It was the entry to an enclosed park. On the door was a large

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sign on which was written: "Permanent Exhibition of Sculpture, Entry One Dollar." "That is expensive," I thought, "but I must see it all." So I approached, pocketbook in hand. As I was about to ask for a ticket, the gate-man lifted his hand. "No, sir," he said, "thank you very much. Will you please sign the book." Then he gave me a Souvenir Dollar.

Not knowing exactly what to do, I took it instinctively, but looked at him in astonishment! "Yes," he kindly said, "I understand, you are surprised, no doubt you are a stranger. Only strangers come here, and very few at that. You see," he explained, "we have now a powerful Art Commission. They have removed all the bad statues from the parks and squares of Washington, and have placed them here; it is an object lesson and to entice visitors we pay them to come in." I turned away. "Oh, no!" he said, "you must come in now, you signed the book and took the dollar. Besides," he added, "you will not be alone, we have another visitor today."

I entered and there, indeed, in close array were all our old friends—as stiff and as stupid as before, only being huddled together their appearance was still more disagreeable. I walked

through the alleys as fast as possible, and, suddenly, on turning a corner, I came upon the other visitor, who seemed to be addressing a statue. "Oh, that Art Commission!" I heard him cry.

"I beg your pardon," I said, "but what is the matter with the Art Commission?" "Matter enough," he fairly yelled. "Do you see that statue?" "Yes." "Well, that is the last statue we erected in Washington, and the Art Commission has moved it out here. I was the Chairman of our State Committee—this is a personal insult to me, and I am going to use all my influence to have it moved back again!"

"You would do much better," I replied, "if you would use your influence in having those chimneys removed," and I pointed at the same time towards the belching smokestacks. "Besides," I continued, "your statue is not a good statue."

"Not a good statue!" he cried. "But it was made from a photograph taken from life, and it is cast in the best standard bronze, and, moreover, that has nothing to do with it. Washington is neutral, and belongs to us all, and we are going to do just as we please, Commission or no Commission!" "Why did you not erect your statue at home?" I



Smokestacks in transit across the Washington Monument. The proposed government power plant as seen from Potomac Park. Issued by the Committee of One Hundred on The Development of Washington.

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Proposed Central Park System, Washington, D. C., showing location of new government power plant (condemned by the National Fine Arts Commission) where it will mar the beauty of the park and belittle the dignity of the buildings and memorials.

queried. "Well," he said, "we wanted to, but we could not; you see, so-and-so was not popular with everybody, and the aldermen would not grant us a site."

"Ah!" I said, "I understand. And, suppose that the citizens of Washington wanted to erect, and for the same reason, a statue in your city. What would you say about that?" "Why!" he said, "what a question, we would not stand for it for a moment!" "Good-day!" I said. "That is all I want to know. But

remember that your statue is not a good statue, and that your influence would be more useful if—!" "Yes! yes!" he said, "I know. You have said it before, and if you will help me get my statue back, I will help you to have the smokestacks removed."

I smiled at the thought and moved away. He ran after me. "Say," he yelled. "How do you know my statue is a bad statue, anyway?" "Well," I replied, "I have been interested in

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sculpture for many years; I have studied drawing and painting, perspective and anatomy; I have travelled a great deal, I have seen hundreds of examples of Egyptian, Assyrian, Greek, Roman and Byzantine works. I am familiar with the Romanesque and Gothic as well as with the masterpieces of the Italian and French Renaissance, and I am fairly informed concerning the productions of the modern schools, including the impressionists, the futurists, and the cubists. I have, therefore, a certain knowledge of the standards of the past and of the present upon which I base my opinions."

"My dear sir," he said, "I do not know who you are, and I don't care! I have not travelled abroad, I have not seen any of the works you speak of. The fact is that I do not even know what you are talking about, and still I don't care! But I do know what I like, and that is all there is to it!"

"How interesting!" I replied. "And do you have any decided ideas concerning scientific problems; are you interested in the mysteries of nature?" "Oh, no!" he said, "I leave all that to specialists." "And, when you are sick," I continued, "what do you do?" "Why, I go to my doctor, of course. I don't want to run any risk, and I don't intend to make any mistake!" "And when it comes to art you feel you cannot make any mistake?" I argued. "Why, certainly not," he replied. "All one has to do is to look and see!"

"Yes," I said, "but the trouble is that while indeed you may look, you do not see!" "That is what is called a paradox or a sophism, is it not?" he questioned. "I have heard that before! But, let me tell you, we had a great deal of trouble with the first sculptor we went to, concerning this statue. He was a queer character. He said that our monument

was an interesting proposition, and that he wanted to produce a real work of art. He also said that a portrait statue in coat and trousers was really such an ordinary form of memorial that he would rather do something else, and he earnestly advised us to let him evolve some scheme more poetical and decorative, and also said he needed plenty of time.

"All this made the committee angry, and we told him that we had come to him for a statue and not for advice, and that as long as we were paying for it, and considering the fact that we knew what we wanted, we intended to have it. The sculptor then said that he was sorry that we felt that way. That ended the conversation, but we could never understand why he felt sorry for us, when at the same time he practically put us out of his studio, and refused the work.

"However," he continued, "the next sculptor we struck was fine! He said he knew exactly what we wanted, asked us for photographs of our hero, admired him much more than we had ever thought of doing; and said he would be magnificent in some heroic pose. We then said that while we wanted the statue to be fine, we did not want to cause any bad feelings or jealousy in Washington. He said there was no danger of that and assured us also that he would furnish us with the finest white marble, or the best standard bronze. He did the work in a few months—and there is the result." "Yes," I said, "I see that you don't see the result! Well—good-day," I said again. "I am sorry to have disturbed you!" and I left him as I had found him, gesticulating in front of his statue and muttering uncomplimentary remarks about the Art Commission.

"This is enough," I thought, "I must

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go." In my efforts to find my way out, I came upon a charming small Greek temple, spotlessly white. Upon the door was written: "Special Museum."

Curiosity dominated again, and I mounted the steps. "Why this pure Greek temple here?" I inquired of the doorkeeper. "Sir," he solemnly replied, "this building is a private gift. The gentleman who had it built said he loved pure Greek, and that the statues would not look worse here than anywhere else."

"And how in this smoky atmosphere does your building happen to be so white?" I asked. "Oh!" he said, with a

smile, "we wash it. We are obliged to wash it every day." "And did you say you had some more statues here?" I asked, with fear in my voice. "Here," he answered proudly, "we have the celebrated collection of portrait statues which used to be in the Statuary Hall of the Capitol!" "Oh!" I said, "I know them well," and I turned to go. He caught me by the arm. "Sir," he said, "you must go in, you must earn the dollar which was given to you at the gate!"

"I have enough of it," I said, and I angrily pulled away. He pulled me back and—suddenly—I awoke!—A fish was tugging at my line!



CURRENT NOTES AND NEWS

Mexican War Relics

THERE is a collection in the United States National Museum at Washington which is especially interesting at this time because it is composed of relics and mementos of famous officers who took part in the war with Mexico in 1845. Most of the relics are service articles, spurs, sabers, uniforms, etc., but there are a number of presentation dress swords and pieces of silver which rank as articles of *vertu*. Worthy of note among these are the silver service presented by the citizens of Oswego, N. Y., to Brevet Maj.-Gen. John Porter Hatch; two presentation swords from the citizens of Illinois and South Carolina to Brig.-Gen. James Shields; a dress sword presented to Brig.-Gen. Gabriel René Paul by the citizens of St. Louis, Mo.; and a presentation sword from the State of Virginia and a silver pitcher from the State of Maryland given to Lieut.-Col. John (Prince John) Bankhead Magruder of Virginia, later Major-General in the Confederate Army.

R. V. D. M.

India an Archaeological Eldorado

THE British Archaeological Society has been fortunate in finding relics of Buddha, which not only identify many forgotten holy places of Buddhism, but which bring to light at the same time the crystal boxes, containing the relics, which are inside bowls of magnificent workmanship.

A Boston archaeologist, Dr. David Brainerd Spooner, working in the Punjab, appointed by the British Government in India, was a notable pioneer in this field. Sometime ago he discovered the foundations of the lost pagoda of the Emperor Kanishka, in the relic chamber of which he found a small metal casket within which was a reliquary of crystal holding four of the bones of Buddha.

The hundreds of unopened stupas, which are dome-shaped earth shrines, especially the five large ones at Khatmandu in Nepal, are tantalizing prospects for the explorers. Certainly many of these mounds contain priceless relics of early India.

R. V. D. M.

The Sculptured Hill of Java

THE granite mountain near Atlanta, Ga., which is to be shaped into a monument to the Confederacy by the sculptor Borglum, reminds one of that forgotten wonder of the world, the great Buddhist temple of Boro Boedoe, that enormous step-pyramidal construction of volcanic stone, 150 yards square at the base, which is situated in central Java on an eminence in the Kedoe Valley. The terraces of the pyramid have 436 alcove chapels with a Buddha in each one, and there are seventy-two huge latticed stone bells, each of which contains a Buddha. The walls are almost entirely covered with sculpture in high relief, some 20,000 carved figures in all, which forms a series of scenes giving the story of the life of Buddha.

R. V. D. M.

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Annual Meetings of the American Association of Museums and of the American Federation of Arts

THE annual meetings of the American Association of Museums and of the American Federation of Arts, held in Washington, May 15th-19th, drew to the city, museum directors, artists of note, connoisseurs and men and women interested in art from all parts of the country.

Among the themes discussed of especial interest to readers of ART AND ARCHAEOLOGY were—The Art Museum and Its Relation to the People, Peoples' Institutions, Civic Art and City Planning, and Art in Manufactories and Work-Shops.

On Thursday evening, May 18th, a Memorial Meeting in honor of the late John W. Alexander was held in the Corcoran Gallery of Art, when addresses were made by E. H. Blashfield, Charles Dana Gibson, Mrs. Edward Macdowell, and others.

At the annual dinner Friday evening, the 20th, the program included as speakers, Cass Gilbert on "Architecture," Herbert Adams on "Sculpture," Alfred Noyes on "Poetry," Horatio Parker on "Music," and William M. Chase on "Painting."

Exhibition of Industrial Art in the National Museum

THE exhibition of industrial art assembled in the National Museum under the auspices of the American Federation of Arts, gives an excellent idea of the development of the artistic spirit in American arts and crafts in recent years. One room is devoted to textiles made by machines—rugs, upholstery fabrics, silks, and laces. Two rooms contain the furniture exhibit. One of these is furnished as a living room of the Adam period; the other as a colonial or early American dining-room. The largest exhibit is that of the potters, and their work is found to have a decidedly national favor.

Newcomb pottery, made in New Orleans, is distinctive in style, excellent in shape and texture, and very pleasing in coloring. From Detroit come some examples of pottery, by Miss Perry of the Pewabic Pottery Co., which is of such exceptionally artistic quality that Mr. Freer has deemed it worthy of inclusion in his collection of the choicest original pieces. The well-known pottery from Marble Head, Massachusetts, is also represented. The Lennox China, from Trenton, New Jersey, is as fine in quality and decorative design as that made in New England and France. The china and glassware exhibited by Mr. Conner is exquisitely colored and gives an artistic effect.

Brief mention should be made also of the wrought iron contributed by Samuel Yellin, of Philadelphia, the wood-carving of John Kirchmeyer, of Boston, and the woven fabrics of Neighborhood House and the Southern Industrial

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Association. There is also a fine collection of bronzes, especially suitable for garden display, among which the chief place is held by the "Victory" of Saint Gaudens which has been loaned by special permission of Mrs. St. Gaudens.

Exhibition of American Sculpture at Buffalo

THE National Sculpture Society has arranged an exhibition of American Sculpture to be held under the auspices of The Buffalo Fine Arts Academy at the Albright Art Gallery from June 1st to September 4th.

The Albright Art Gallery is well known as one of the most dignified institutions of its kind in the United States. It is a spacious marble building of classic architecture, situated in a large public park of Buffalo.

Miss Cornelia B. Sage, Director of The Buffalo Fine Arts Academy, has made an enviable reputation as a museum administrator; she possesses the rare combination of foresight and initiative and the art world may look for something worth while in the coming exhibition of sculpture.

The idea of such an exhibition originated with the late Mr. Karl Bitter, but his untimely and sad death temporarily postponed the actual realization. The closing of the Panama-Pacific Exposition at San Francisco offered a felicitous opportunity to develop and carry the idea into effect and Miss Sage was quick to seize it.

All the galleries of the Albright Art Gallery will be cleared of paintings and the grounds surrounding the gallery will also be placed at the disposal of the sculptors. The sculpture from the Panama-Pacific Exposition will stop at Buffalo and other pieces have been solicited from many artists. The exhibition will consist of original works of sculpture in all its branches, medals, plaques, small and large sculpture in bronze and marble, plaster and other material, wood and ivory carving, objects of sculpture in precious metals, portraits, allegorical statues and groups and works of decorative or monumental character.

The sculptors labor under many disadvantages in bringing their works before the public which the painters do not encounter. Their expenses are infinitely greater and their risks correspondingly large. There are few galleries in which they can exhibit on the same basis as the painters. The exhibition in the Albright Art Gallery this summer should attract those who have an ambition to see the sculpture of our American artists as they have never seen it before and as they probably will not see it again for many a long day.

Robert Aitken and A. A. Weinman, sculptors, and Bryant Fleming and H. D. Olmsted, landscape architects, will assist Miss Sage in the arrangement of the splendid undertaking. With such a beautiful setting as the Albright Art Gallery and Delaware Park afford and with such wonderful exhibits as our sculptors have furnished, the exhibition should be the greatest ever held of American Sculpture.

BRUCE M. DONALDSON

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Austrian Submarine Bases off the Cyrenaica

THE Italian fleet is said to have recently made a successful raid on the secret submarine bases of the Austrians off the coast of the Cyrenaica, an almost-forgotten region once dotted with prosperous Greek and later Roman cities, the chief of which was ancient Cyrene, where the Archaeological Institute of America conducted excavations in 1910 and 1911. The work was in charge of Richard Norton, with whom were associated the lamented H. F. De Cou, Joseph Clark Hoppin and others. The work of the season of 1910 was especially successful in its discovery of ancient sculptures, and has been described in detail in the Bulletin of the Archaeological Institute. The party had proceeded as far as Malta to continue the work in 1911, when the Italian-Turkish War broke out and put an end to the excavations.

Cyrene was one of the most renowned Greek cities of ancient times. Settled in the 7th century by Battus of Thera, at the command of the Delphic oracle, it rapidly rose to wealth and prominence during its kingly and oligarchical periods. Its victories in the Olympic and other Greek games are celebrated in the Odes of Pindar. It attained to wealth, chiefly through the cultivation of the silphium plant, the medicinal properties of which made it a valuable article of export. Among its illustrious native sons were Callimachus, the poet; Carneades, founder of the New Academy; Aristippus, founder of the Cyrenaic School of Philosophy; Eratosthenes, the mathematician; and Synesius, one of the early Church Fathers. The Italians, since their occupation, have in a chance exploration uncovered a remarkable statue of Aphrodite, described in ART AND ARCHAEOLOGY (Volume I, page 212), and it is to be hoped that after the European War is over they will take up the systematic excavation begun by the Archaeological Institute.

Humanistic Conferences of the Chautauqua Art and Archaeology Week

ON Friday and Saturday of the Chautauqua Art and Archaeology Week, July 10-15, 1916, mentioned in our May number (page 299), Humanistic Conferences will be held for the consideration of problems pertaining to the teaching and presentation of the Classics and Archaeology in High School and College, so as to win for them a larger place in the thought and life of students and of the general public. F. W. Shipley, President of the Archaeological Institute of America; John A. Scott, President of the Classical Association of the Middle West and South; F. W. Kelsey, Honorary President of the Archaeological Institute, and Charles E. Bennett, President of the Classical Association of the Atlantic States, will preside at various sessions. All interested in attending these conferences will kindly address Professor R. H. Tanner, Secretary, Illinois College, Jacksonville, Illinois.

BOOK CRITIQUES

GOthic ARCHITECTURE IN FRANCE, ENGLAND AND ITALY. *By Sir Thomas Graham Jackson.* The University of Chicago Press, 1915.

Assertion is made at the outset that Gothic art is infinitely various, and that it is the expression of a certain temper, sentiment, and spirit which inspired the whole method of doing things during the middle ages in sculpture and painting as well as architecture. On closing this beautiful and useful book, we feel that the opening assertion has been fully proved. Before all else the author makes it clear that Gothic art implied freedom, and he says that he believes that the architecture of the present must breathe the old Gothic spirit of liberty and that only so will it be of any real value.

Viollet-le-Duc said, it is barbarous to reproduce a Greek temple at Paris or London, yet it is barbarous not to study Greek art with profound attention and minute care. This doctrine finds splendid reincarnation at the hand of Sir Thomas Jackson when he says, "let our architects, fully stored with knowledge of the past, but regarding the bygone art as their tutor rather than their model, bend themselves resolutely to the problems of the day, to novel modes of construction, to the use of novel materials, to new habits of life and new social needs, and let them satisfy these demands in the most direct and common-sense way, regardless of precedent and authority, and they will be working in the true Gothic spirit."

Gothic architecture is shown to have been a free creation of the mind of the middle ages, many-sided and unsurpassedly imaginative, yet logical enough

to meet and satisfy the most exacting demands of common sense. From the beginning to the end as one reads this finely written architectural story of the centuries, in Gothic France, Italy and England, he is impressed with a sense of just proportion, no phase of the subject being unduly emphasized and none neglected. Not less remarkable is the author's lack of prejudice in favor of, or against, particular developments of the style, in different countries, and at different periods. This want of prejudice, together with his imaginative but convincing manner of presenting the successive stages in the unfolding development of his subject, bespeaks the successful practitioner who has never allowed practice of his art to outstrip study of it. The book has that peculiar value and charm which comes of a real union of the thinker's and the doer's point of view; such value and such charm as are possessed by Sir Joshua Reynolds' *Discourses on Painting*. The result is true illumination. One feels that the calm, discriminating judgments, based on clearly presented data, in the form of drawings, many of which are as lovely as they are accurate, and the sentences which convey their meaning beyond possibility of misunderstanding, rest on a foundation of intense affection for the beauty of Gothic architecture, over and above the glory of its technique.

The illustrations, most of them Sir Thomas's own drawings, are, as pictures, extraordinarily beautiful. As explanatory diagrams they are faultless. They have the rare and delightful quality of drawings made in real familiarity. They make the book unique among recent important works on architecture.

ALFRED M. BROOKS.

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APOTHEOSIS AND AFTER LIFE. Three Lectures on Certain Phases of Art and Religion in the Roman Empire, with 32 plates of half-tone illustrations. By *Mrs. Arthur Strong, L. H. D., LL. D.* London, 1915: Constable & Company, Ltd. 8s. 6d. net.

The basis of the present volume is found in the lectures delivered by Mrs. Arthur Strong, in the fall of 1913, as Charles Eliot Norton Memorial Lecturer on the Loeb Foundation, before Affiliated Societies of the Archaeological Institute of America, in the United States and Canada. The titles of the lectures are:

I. The Apotheosis of the Imperial Figure and its Influence on Design.

II. Symbolism of the After Life on the Gravestones of the Later Roman Empire.

III. The After Life (continued).

They are preceded by an introductory address on "Rome and the Present State of Roman Studies."

The purpose of the Introductory Address is to show the character of Roman art and especially to emphasize how, in Rome, "Greek art neither decayed nor died but stayed to live, and was itself vivified by contact with Roman ideals on the one hand and on the other with the fresh influences which Rome herself derived from the East." Thus Roman Art, as viewed by the author, is a logical and independent development, full of life and vigor, which should win for itself an important and recognized place in the evolution of art from that of Greece to that of the Christian ages.

In the first lecture, Mrs. Strong endeavors "to account for the centralized formula that appears in late Imperial reliefs by showing the rôle played by

the cult of the Emperor in the formation of what appears to be a new type of composition," while in the two lectures on the "Symbolism of the After Life," she seeks "to disentangle the various strains of thought and belief, whether native or foreign, that went to the shaping of the magnificent sepulchral imagery of the Empire."

Members of the Institute and others who had the privilege of hearing these lectures a few years ago recall with pleasure the wealth of scholarship and æsthetic appreciation Mrs. Strong brought to the elucidation of these rather abstruse themes, and are glad to have them perpetuated in so handsome and readable a volume. The thirty-two plates of half-tone illustrations, many of them of rare and little-known monuments, add greatly to the value of the work.

Mrs. Strong is an ardent believer in the unique genius of Roman Art which found its highest manifestation in assimilating the artistic formulas of diverse peoples and devoting them to the expression of the new Imperial idea. We are indebted to her for the convincing way in which she leads her readers to a saner and juster appreciation of the artistic spirit of the Roman people. She argues with great force that the Imperial figure, by claiming for itself the chief place in design established a new principle of centralized composition which prepared the way for Christian Art in the substitution of the figure of the Deity for that of the Emperor.

Thus this work is a vitally important contribution to the history of Roman Sculpture, and will increase the prestige of the Norton Memorial Lectureship in the Archaeological Institute, which now bears on its roster the illustrious names of Hogarth and Myers, Huelsen and Gregory, Cumont and Strong. M. C.

